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[SEPT. 18th, 1899.

Caxton Head



THE CAXTON HEAD CATALOGUE



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The first six volumes are the most difficult to obtain owing to their comprising the whole of Cruikshank's illustrations to this magazine. They are all in this set (except two) and include pictures to *The Miser's Daughter, Windsor Castle, Modern Chivalry, Guy Fawkes, St. James's, John Manesty, The Elliston Papers, etc.*

The first 6 volumes when last sold at auction realised 3 guineas.

2 Addison (Joseph) Miscellaneous Works, in Verse and Prose, with Account of his Life and Writings by Mr. TICKELL, 4 vols., large 8vo, *Portrait, etc. (name on titles), calf, gilt (rubbed), 17/6* Tonson, 1765

The first and one of the best collected editions. Grave copy £2 10s, Roscoe £3 11s.

3 Æschylus.—Prometheus the Fire-Giver; an attempted Restoration of the lost first part of the Promethian Trilogy, cr. 8vo, cloth, MORRIS COPY, 5/- 1877

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Venetiis, Petrum Schoeffer, 1542

GROLIER'S COPY.

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The Rare First Edition, and a charming example of Aldus' type. One leaf is wanting (sig. Or), hence the low price for an otherwise beautiful book, which has the additional attraction of having belonged to Grolier, the title repeated in gold letters at the head of the 1st book here being a feature his books possess.

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present here in its original state. At the sale of Sir J. Thorold's library this copy sold for £4 5s. The Sykes copy realised £10 10s. Quaritch's price is £9.

8 Aldine.—SCENECÆ [sic] Tragediæ, thk. sm. 8vo, 1st Aldine Edition, old pigskin, FINE TALL COPY, 18/- Venetiis, 1517

Avantius, the editor, boasts of having corrected three thousand errors in previous impressions. "It is a beautiful book."—DIBDIN.

AMERICA.

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11 **Block** (Louis Jas.) *The New World*, with other Verse, cr. 8vo, cloth, Morris copy, 3/6 New York, 1895

12 **Hall** (Capt. Basil) Extracts from a Journal written on the Coasts of Chili, Peru, and Mexico, 1820-22, 2 vols., post 8vo, boards, Presentation Copy, with the AUTHOR'S INSCRIPTION, to MRS. THOS. SCOTT (Sister-in-law of Sir Walter), from the Scott-Huxley Collection, 17/6

Edin., Constable, 1825
'Mrs. Thos. Scott, from the Author, Abbotsford, 9th Jany., 1825.'

13 **Historia Mundi**: or, Mercator's Atlas; containing his Cosmo-graphicall Description of the Fabricke and Figure of the World, by IVDocus HONDY, Englished by W. S. GENEROSUS, thick folio (some ll. of Tables wanting), engraved title and numerous large copperplate Maps,

America.—See Foulis Press—Smollett's Ode to Independence.

15A **Alphabets**.—FRY (Edm.) *Pantographia*; containing copies of all the known Alphabets in the World, together with explanation of the peculiar force or power of each letter, forming a comprehensive digest of Phonology, roy. 8vo, cloth (rebound), 3/6 1799

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133 CRUIKSHANK.—Scott (Sir W.) Demonology and Witchcraft, 1830—TWELVE SKETCHES ILLUSTRATIVE OF THE SAME BY GEORGE CRUIKSHANK, 2 vols., fcap. 8vo, *former in orig. canvas boards, the latter in orig. wrappers, SCARCE, 21/-* 1830

Both in original and most desirable state, with all the advertisements.

134 CURIOUS.—B[ULWER] (J., surnamed, THE CHIROSOPIER) *Anthropometamorphosis: MAN TRANSFORM'D; or, THE ARTIFICIAL CHANGELING.* Historically presented, in the Mad and Cruel Gallantry, Foolish Bravery, Ridiculous Beauty, Filthy Fineness, and Loathsome Loveliness of most Nations, Fashioning and Altering their Bodies from the Mould intended by Nature; with Appendix of the PEDIGREE OF THE ENGLISH GALLANT, 12mo, 1st Edn. (*slightly stained*), with the RARE PORTRAIT and CURIOUS FRONTISPIECE exhibiting the varieties of heads, brown levant morocco, *ext. gilt edges, RARE, 5 guineas* 1650

A most extraordinary assemblage of evidences drawn from literature, ancient and modern, in support of the writers 'Artificial Changeling' theory. He falters before no absurdity, however gross it may appear to the modern mind, and so, unlike similar agitators of our day, leaves no field for the workings of 'Bye-path' enlighteners.

Trees, and the most approved ways and methods yet known for the Making and Ordering of Cyder, and other English Wines. By a Lover of Planting, 8vo, *head margin of title restored, old sheep, back restored, 15/-* 1685

There are some interesting marginal notes in a contemporary hand, showing a very practical knowledge of the subject.

139 Dallas (G. Miffin) Letters from London written 1856 to 1861, ed. by Julia Dallas, 2 vols., post 8vo, *cloth, 4/6* 1870

Dallas was American Minister in London then.

140 Danube.—Public Act relating to the Navigation of the Mouths of the Danube; Guide for Navigation of the River, 8vo, *boards, Morris copy, 5/-* Galatz, 1876

"The Navigation of the Dardanelles and Bosphorous," 4 pp. inserted.

141 **Demonology.**—FARMER (Hugh) An Essay on the Demoniacs of the New Testament, 8vo, *old sheep (rubbed)*, 4/6 1775

142 **Diary of Mr. Justice Rokeby**, from a Manuscript in the possession of Sir Henry Peek, 4to, *Privately printed on hand-made paper, orig. wrappers*, 3/6 1688–(1887)

Two hundred years ago a judge was treated badly;

after every circuit he found himself considerably out of pocket, after paying "to carry a portmanteau," hiring coaches, etc. The mayors gave him a good time now and again.

142A [Digby (Kenelm H.)] **The Broad Stone of Honour: or, Rules for the Gentlemen of England**, sm. 8vo, 1st Edn., *calf, gilt*, 6/- 1822
Published anonymously whilst the author was still a Protestant.

143 **DENHAM** (Sir John) POEMS AND TRANSLATIONS, with the SOPHY. 1st Edition, post 8vo, *original old calf*, £2 12s 6d H. Herringman, 1668

With old name bookplate of W. Hunt Grubbe, and auto. "E lib Guilielmi junct Donum Gualterii Grubbe Armigeri 1715" on fly-leaf. This rare first edition was unknown to Lowndes. "Denham is deservedly considered as one of the fathers of English poetry. Denham and Waller improved our versification, and Dryden perfected it."—DR. JOHNSON.

DICKENS AND DICKENSIANA.

144 **DICKENS' OLD SUN DIAL AND STONE COLUMN.**—The Column is inscribed "*These Relics from Gad's Hill Place and Old Rochester Bridge are placed here in sincere regard for Charles Dickens.*" Dickens considered it one of his most valuable treasures, and placed it in the most prominent position in his garden. Price 85 Guineas

It is mentioned in his *Letters*, 1857-70, page 95, and the letter which is addressed to his daughter reads as follows:—

My Dearest Mamie,

One of the balustrades of the destroyed old Rochester Bridge has been (very nicely) presented to me by the Contractor for the works, and has been duly stone-masoned and set up on the lawn beside the house. I have ordered a Sun dial for the top of it, and it will be a very good object indeed. Best love to dear Lottie and Mrs. White. The same to Mr. White and Clara. We are always talking about you all. Ever, Dearest Mamie, your Affect. Father,

CHARLES DICKENS.

* * On the death of Dickens the Dial was removed from Gad's Hill and became the property of Mr. Crighton of Rochester. When in his possession the above inscription, which it still bears, was put in honour of Charles Dickens. Height of Dial and Column, 4ft. 8in.

145 **MASTER HUMPHREY'S CLOCK**, 3 vols., imp. 8vo, 1st Edition, *illustrations by GEORGE CATTERMOLLE AND HALBOT BROWNE, polished calf extra, gilt, gilt edges*, EXCEPTIONALLY FINE COPY, £2 15s 1840-41

146 **MEMOIRS OF JOSEPH GRIMALDI**, edited by "Boz," 2 vols., cr. 8vo, 1st Edition (*both titles backed*), *illustrations by GEORGE CRUIKSHANK, THE LAST PLATE WITH THE SCARCE PANTOMIMIC BORDER, half crimson calf, gilt, marbled edges*, 3 guineas Bentley, 1838

147 **MEMOIRS OF JOSEPH GRIMALDI**, edited by "Boz," 2 vols., cr. 8vo, 1st Edition, *with PORTRAIT AND 12 PLATES by GEO. CRUIKSHANK (earliest state), publisher's original pink cloth boards (shabby), uncut*, £2 18s 1838

Some of the margins are a little marked, but it is an excellent copy on the whole, especially for binding, and is certainly the cheapest offered for sale for a very long time.

A folding plate with Grimaldi in 8 different characters, and facsimile sig. and port. is inserted.

148 **HOUSEHOLD WORDS and All the Year Round: Christmas Stories** contributed by Dickens from 1850 to 1867, the 18 numbers in 1 vol., imp. 8vo, *half green morocco, gilt top edge*, OTHERS UNCUT, SCARCE, 3 guineas 1850-67

149 **POSTHUMOUS PAPERS of the Pickwick Club**, 8vo, 1st Edition, *illustrations by THOMAS MOORE and "PHIZ," AND THE 2 SUPPRESSED 'BUSS' PLATES, calf, gilt, gilt edges*, FRONT WRAPPER OF PART XVII. PRESERVED, AND THE SIGNATURE OF DICKENS PASTED ON FLY-LEAF, 3 guineas 1837

150 **Christmas Stories** contributed to ALL THE YEAR ROUND: MUGBY JUNCTION, NO THOROUGHFARE, MRS. LIRRIPER'S LODGINGS, 3 parts, imp. 8vo, *orig. blue paper wrappers*, 1/6 each 1865-67

151 **Extracts from Household Words**, relating to Mr. C. Dickens' Visit to Lancaster; The Bride and Bridal Chamber; Extracts from "The Lazy Tour of Two Idle Apprentices"; 16mo, *front., orig. wrappers, with advertisements*, 8/6 Lancaster, 1866

152 **Hunted Down**, a Story, with some Account of THOMAS GRIFFITHS WAINWRIGHT, the Poisoner, 12mo, 1st Edn., *orig. green wrappers, with woodcut, and all the advertisements*, 18/6 Camden Hotten, 1870

153 **Little Dorrit**, 8vo, 1st Edn., 40 *Illustrations by 'PHIZ,' IN THE 20 PARTS AS PUBLISHED, with all the wrappers and advertisements*, NICE CLEAN COPY, 21/- 1855-57

154 **Master Humphrey's Clock**, 1st Edn., 3 vols. in 1, thk. imp. 8vo, *with all the Illustrations by CATTERMOLLE and 'PHIZ,' cloth, uncut, W. H. Thompson's bookplate*, 28/- 1840-1

Beautifully clean copy, with the edges entirely uncut as issued, evidently bound up from the numbers. Specimen

wrappers of the monthly and weekly parts are inserted at beginning and end.

"This edition contains detached papers, and a series of Sketches, 'Mr. Weller's Watch,' about 100 pp., which has not appeared in any other form."—FORSTER.

"One of the lost books of the earth—which, we all know, are far more precious than any other that can be read for love or money."—DICKENS.

155 **Nicholas Nickleby**, demy 8vo, 1st Edn., 40 *Illustrations by 'PHIZ' (some foxed), calf, marbled edges*, 18/6 1839

156 **Extraordinary Coincidence**; Somebody else has been Dreaming, or OUR MUTUAL FRIEND, being the final scratchings of the Cat who after this will vanish, &c., 8vo, 16 *humorous plates, original pictorial wrappers*, 5/- (186—)

157 **Smith (Albert) The Drama** founded on the New Christmas Annual of Chas. Dickens, Esq., called THE BATTLE OF LIFE, as performed at the Theatre Royal, Lyceum, Monday, Dec. 21, 1846, cr. 8vo, 1st Edn., *margin of title and cover torn, orig. green wrappers*, 15/- (1847)

158 **Dickens (Charles)** by GEORGE AUGUSTUS SALA, 12mo, 1st Edn., *orig. wrappers, with portrait*, 3/6 (1870)

47 The following Dickens items are part of the treasures gathered together by Wm. Wright, Esq., of Paris, whose Collection of Dickensiana has long been recognized as one of, if not the first in existence, and which has been recently dispersed in London.

UNIQUE MEMENTOES OF CHARLES DICKENS.

159 A MODEL IN WAX OF "TROTTEY VECK," immortalized in Dickens' "Chimes"; $4\frac{1}{2} \times 3\frac{1}{2}$ inches, in sunk black polished frame with gilded metal ornamental leaves, 9×8 inches: FROM THE WRIGHT COLLECTION, 5 guineas

An unusually happy representation in wax—the figure is full-length, and in the act of running, with a stick under his arm; in fact an almost exact facsimile of Leech's picture, appearing on page 9 of the original edition of the "Chimes."

160 DICKENS' PIN-CUSHION: oblong, faded and worn silk, on sloping rosewood frame $4\frac{1}{4} \times 2\frac{1}{4}$ inches, ebony pedestal $6\frac{1}{2}$ in. long $\times$ $4\frac{1}{4}$ in. wide, on the front is a silver tablet, engraved on which is "This Pincushion always stood on Charles Dickens' Writing Desk." FROM THE WRIGHT COLLECTION. 20 guineas

Under the pedestal is a glass-fronted velvet-backed space containing a letter from Miss Georgina Hogarth, Dickens' Sister-in-law, dated Gad's Hill, Sunday (July 26, 1870), saying "Dear Mrs. Beavan,—I am going to send you by to-morrow's post a little Pincushion which always stood on Mr. Dickens's Writing Table. I know how much you will value it as a memorial of him." The envelope accompanies it. A more touching memento of Dickens could hardly be imagined; the Cushion shows signs of long usage, and the three rusty pins still in it were doubtless there when it left Gad's Hill.

161 MR. PICKWICK surprised by Pickwickians with Mrs. Bardell in his Arms.—THE ORIGINAL PAINTING *en grisaille* by C. R. LESLIE, R.A., 7 in. by 9 in., in broad gold frame 16 in. by 14 in.; from the WRIGHT COLLECTION, price 60 guineas 1847

The engraving from this picture appeared in Pickwick Papers. The late owner has written on the back of the above "Bought at Charles Dickens' sale, July the 9th, 1870, by Mr. Attenborough for £137 10s, from whom I purchased it. W. Wright." Mr. Wright gave a largely enhanced price for it, and exhibited it at the Victoria Era Exhibition, 1897. Another paper pasted on the back, but soiled and erased, still possesses Dickens' characteristic signature.

162 PORTRAIT OF CHARLES DICKENS in his Study, in Oils, by W. P. FRITH, R.A., 1859—the study for the finished picture which was exhibited in the Royal Academy, 1859. SIGNED "W. P. FRITH, 1859." Size 14 in. by 12 in., in broad gilt frame, size $21\frac{1}{2}$ in. by $19\frac{1}{2}$ in.; from the WRIGHT COLLECTION, price 50 guineas 1859

An admirable likeness; considered by many to be more so than the finished picture, which sold for a large sum, and is now in the S. Kensington Museum. On the back is written "Frith's Study for the Portrait of Dickens, given to me by Frith, brought by him to-day, 28th Sep., 1859. I made him a present of a picture of an interior, by Popham R. Thomas" (Sergeant-at-Law.) H. G. Bohns (an old schoolfellow of Thomas) was its next possessor, after which it came into Mr. Wright's Collection; he showed it at the Victoria Era Exhibition at Earl's Court, 1897. All this and further information is printed or written on the back of the picture. *Altogether whether to an admirer of Dickens, or as an example of Frith's work, it is an item of the greatest interest.*

163 DIONYSIUS (Carth.) *Elucidissima in Divi Pauli Epistolas*, thick sm. 8vo, ROMAN LETTER, *Petit's small device on title*; BINDING OF THE PERIOD: oaken boards covered with smooth calf, sides divided into two panels, each of which is stamped with the devices and emblems of the FOUR EVANGELISTS, the figure of St. Paul in the centre holding a scutcheon with COAT OF ARMS, names of the Apostles on scrolls surrounding their emblems, large Initials M. E. top and bottom, back restored, OTHERWISE GOOD STATE, from the Library of WILLIAM MORRIS, 10 guineas

Parisiis, John Petit, 1531

The end papers consist of two leaves from a Black Letter book in English, 'The Fundament of Contemplacyon,' published by Wyer, N.D.

Wynken de Worde, 1496.

164 DIVES AND PAUPER (Dyalogue of) Printed in double column, Black Letter, woodcut Initials, wants title, table, and last leaf, but the whole of the text complete; commencing on a i, wormed, and leaf with device damaged. *Colophon:* Here endeth a compendyouse treatise dialogue of Dives and Pauper. That is to say, the ryche and the poore fructuously treatynge upon the X Comandementes, fynysshed the iij. daye of Decembre. The yere of our Lorde God M.CCCC.LXXXVI. Empretyd by me Wynken de Worde at Westmonstre. O Deo gracias. Folio, old calf, EXCESSIVELY RARE, 27 guineas 1496

The author of this curious work was Henry Parker, of Doncaster, a Carmelite. He preached against the pomp of the priesthood, and reproved the prelates for the possession of wealth and their modes of living, which he contrasted with the utter poverty of which Christ had given example. He was compelled to do public penance, and ask pardon for his scandalous statements.

Russell copy sold for £79 and Tite's £96.

165 DIGHTON.—MIRROR OF FASHION: A Series of 54 Coloured Full-length Portraits of Celebrities by DIGHTON, printed on a roll about 12 feet long by $5\frac{1}{4}$ in. high, FITTED INTO WOODEN CYLINDER CASE WITH ORNAMENTAL COLOURED DESIGN, £4 18s W. Sams, 1823

Very scarce. A damaged copy sold last year for £6 10s.

166 D'Israeli (I.) *Curiosities of Literature*, cr. 8vo, Port., half calf, gilt, m.e. (rubbed), MORRIS COPY, 4/6 1866

167 DILLON (Wm.) *Life of JOHN MITCHEL*, with Intro. by JOHN DILLON, 2 vols., 8vo, Portrait, cloth, PRESENT. COPY TO WM. MORRIS, 2 guineas 1888

"To William Morris, from one who has long felt the deepest admiration for his writings on Politics and on Art, John Dillon, 12th June, 1888."

168 Distilling.—The Curious Distillatory: or the Art of Distilling Coloured Liquors, Spirits, Oyls, etc., from Vegetables, Animals, Minerals, and Metals. A thing hitherto known by few.

Containing many experiments easy to perform . . . together with several upon the Blood of Diseased Persons ; written in Latin by JO. SIGIS. ELSHOLT, put into English by T. S[HERLEY], *Physician to His Majesty*, sm. 8vo, *plates of distillatories, etc., text browned, old calf*, 8/6 1677

170 Dodsley's Collection of Poems, by several hands, 3 vols., 12mo, *pretty vigns., contemporary calf, gilt, Burrell bookplate*, 4/6 Dodsley, 1748

171 D'Orville (Petri) Poëmata, 8vo, *front. and charming vignettes by A. VAN DER LAAN*, LARGE and THICK PAPER, *vellum, FINE COPY*, 6/6 Amst., 1740

172 DRAMA.—THE MODERN BRITISH DRAMA: Tragedies, Comedies, Farces, Operas, 5 vols., thick imp. 8vo, *vignettes, calf, gilt, marbled edges*, SCOTT-HUXLEY COPY, *with Autographs of MRS.*

THOS. SCOTT (SISTER-IN-LAW OF SIR WALTER), 42/- W. Miller, 1811

173 [Dugdale (Sir Wm.)] Short View of the late Troubles in England, briefly setting forth their Rise, Growth, and Tragical Conclusion, to which is added a Perfect Narrative of the Treaty at Uxbridge, 1644. *Folio, 2 copies of the Portrait of Charles I. by Faithorne (one an earlier impression), russia, back broken*, 6/- 1681

174 Dumas (Alex.) Les Mille et un Fantômes—Aventures de Lyderic—Othon l'Archer—LES FRÈRES CORSES—Pascal Bruno—Jacques I. et Jacques II.—Pauline de Meulien—Cherubino et Celestini—Blanche de Beaulieu—Bernard—Histoire d'un Mort, etc., in 1 vol., imp. 8vo, *numerous illustrations, half green morocco, g.e., Irving's Copy*, 4/- (186—)

Unique Memento of David Garrick.

175 DRAMA.—Part of the Stage of Old Drury Lane Theatre. A squarish block of old wood, mounted on ebony pedestal, 5½ in. by 4 in., total height 5½ in. An engraved inscription on a silver tablet on the front states "This is part of the Stage of Old Drury Lane Theatre that the great Garrick often walked upon." *From the Wright Collection. 5 guineas*

176 DURER (Albert) Œuvres de, reproduit et publié par AMAND-DURAND, Texte par GEORGES DUPLESSIS, folio, 108 *fine Plates reproduced from the Works of DÜRER by the heliogravure process of Amand-Durand*, WITH 5 EXTRA PLATES INSERTED CONSISTING OF GENUINE EARLY IMPRESSIONS OF DURER'S 3 LARGE WOODCUTS OF THE LABOURS OF HERCULES, each about 15½ in. by 11½ in., *and Title and one plate from VINCILO's LINGERIE, Paris, 1599 ; the whole mounted on leaves of thick white paper, half green morocco, by LEIGHTON ; from the Library of WM. MORRIS, 35 Guineas* Paris (1879)

The almost miraculous likeness that every plate has to the original, and the unrivalled comprehensiveness of the series, renders the collection the most valuable extant as illustrative of the great Master's productions ; for as the editor says in his Preface, it is impossible to arrive at any true appreciation of his powers without the *ensemble* of his works. And as the time is now passed when one is able to secure anything like a complete series of originals, there is no choice but to take the substitute in the shape of these faithful replicas. They are printed on the very finest toned Dutch hand-made paper, and being mounted on a paper intensely white, the contrast of shade is exactly similar to that of an original on an ordinary mount. Of course the value of this particular copy is greatly enhanced by the presence of the three large cuts at the beginning, placed there by its late owner.

177 DURER.—CELTIS (CONR.) QUATUOR LIBRI AMORUM, secundum quatuor Germanie latera, (Ejusd. DE ORIGINE, SITU, MORIBUS, et INSTITUTIS URBIS NORIMBERGÆ LIBELLUS, etc.), 4to, (*folding view of Nuremburg, facsimile*) ROMAN LETTER, 10 *grand full-page cuts, in addition to title and above mentioned view*, ONE SIGNED WITH THE USUAL INITIALS OF **Albert Durer**, *and that at the end representing Daphnis and Chloe, having the PIRCKHEIMER ARMS at either side of the three Latin distiches, old red morocco, gilt, gilt edges, the Lakeland copy, now from the Library of WILLIAM MORRIS, RARE, 24 Guineas*

Nuremburgæ (A. P.) (PRIVATE PRESS OF ÆDES PIRCKHEIMERIANAE, 1502)

A magnificent copy in every respect. The title occupies recto of first leaf, and is without a woodcut ornament, and beneath, a circle representing the positions of the four German towns : below this again are four lines of Latin verse. The obverse is wholly taken up with an engraving of Maximilian on his throne, surrounded by an intricacy of interlaced branches, fruits, and imperial insignia. Celtis is seen to his left, humbly presenting his book. Preliminary matter occupies the next 5 leaves, except the obverse of 6, which is taken up with the figure of Philosophy surrounded by Palm-leaves and other emblems ; this is signed A.D. Representations of ancient mythological personages follow on next page, and the text commences on recto of 9, which is preceded by another cut. Colophon as follows, on verso of 200 :—

Absoluta sūt hæc CC. opa in Vienna Domicilio Max. Augusti Casa. Anno MD. noui Seculi II. Kalē. Febru. Impressa autem Noribergæ eius d' anni Nonis Aprilibus. Sub privilegio Sodalitatis Celticæ nup a senatu ipiali ipetrato....

Beneath is the printer's mark outlined in white on a black ground. Errata both sides of 201 and woodcut of Daphne and Chloe recto of 202, reverse blank.

A glance at the cuts containing figures is quite sufficient to convince one that they could be only Dürer's productions : the Views are also sometimes attributed to him, and it is quite probable they are his work.

178 DUTCH PAGEANTS.—HEYNS (Z.) Const-Thoonende Iwwell by de lostijcke stadt Haerlem / ten versoecke van Trou moet blijcken, in't licht gebracht.....sm. 4to, 40 *large folding copperplates exhibiting the COSTUME and ORDER of the various Pageants, Civil and Religious, of certain towns in Holland, with Music and emblematic plates, old vellum, FINE COPY, from the Library of the Duke of Sussex, with bookplate, £2 10s* Tot Zwol By Zach. Heyns, 1607

A spirited gallery of civic ceremonials. Many barbarities presumably found their way into the festal excitement, especially on occasions when scriptural characters were represented, or incidents of Sacred History. The text consists of Ballads, Plays, etc., performed on each occasion. Previously priced 5 guineas.

179 EARLY CHRONICLE.—Fasciculus Temporum (auct. WERN. ROLEWINCK), gothic letter, *curious woodcuts, some of which are COLOURED by a contemporary ; Cologne, Conradum de Hoemborch, 1476—Isidoris (Episc. Hisp.) Etymologiarum, semi-gothic letter, double column, initials by HAND in VERMILION and BLUE, several in VARIED COLOURS and ELABORATELY SCROLLED*

the whole-length of the margin [Argent. Jo. Mentelin, circa 1470]. Together in 1 vol., tall folio, *small wormholes at beginning and end, contemporary stamped pigskin of elaborate design with whole-length figures, birds, etc., introduced, carmine edges, one clasp remaining*, from the Library of WM. MORRIS, 10 guineas 1470-76

Brunet considers this edition of Fasciculus to be the second, as those without dates he puts down as some considerable time posterior to the first with a date printed Cologne, 1474. But for the worm-holes the copy would be as fine as one could desire. For full collation see Hain *6919.

The Isidorus is the FIRST EDITION, and with the twenty elaborately drawn initials, and the somewhat singular letter and an occasional woodcut diagram, almost any page is a perfect picture of fifteenth century typographical splendour. Hain *9270 gives a full collation.

EARLY CHRONICLE, with interesting Woodcuts.

180 [ROLEWINCK (W.)] CHRONICA que dicitur Fasciculus Temporum edita in alma vniuersitate colonie agrippinæ super renum, etc., **gothic letter**, single column, WITH A FINE SERIES OF WOODCUTS IN THE TEXT, *Initial Letter and Border illuminated in gold and colours on 1st page*, folio, tall copy, *half calf*, 3 guineas [Venet., E. Ratdolt] 1481

This edition is the rarest and most sought after of this celebrated chronicle, and contains for the first time the interpolations and additions by Henri Wirezbury de Vach; also some interesting remarks respecting the invention of Printing. From the Library of the late Madame Carlier, of Brussels. Hain *6928.

181 EARLY ENGLISH PRESS.—Gower (John) *De Confessione Amantis* (in English Verse), sm. folio, PRINTED BY BERTHELETTE, in double column, **black letter**, A PERFECT COPY (Title, Ded., Pref., and Table 6 ll., Text 191 folios), *bound in half sprinkled calf, with FENN CREST in gold on the back*, 7 guineas T. Berthelette, 1554

Berthelette was one of Caxton's workmen, and the first who obtained the patent and title of King's Printer. The first English edition was printed by Caxton 1483, and is one of his rarest books, only three or four perfect being known to exist. Willett's sold for £315, Roxburghe £336, White Knight's, imperfect, £205. Gower was one of our earliest poets, and his 'Confession of a Lover' is no unpleasant miscellany of the shorter tales which delighted the reader of the middle ages. Warton says if Chaucer had not existed, the composition of Gower, the next poem in succession, would alone have been sufficient to rescue the reigns of Ed. III. and Rich. II. from the imputation of barbarism.

From the valuable library of John Tudor Frere, Roydon Hall, Norfolk; with Frere Bookplate, and also those of T. Morell, D.D., and SIR JOHN FENN. The copy is slightly wormed in some parts, and the top corner of a few of the later leaves have suffered from damage, but not past reparation: it is on the whole a good, sound, clean, and large copy.

182 EARLY ENGLISH PRINTING.—A series of Facsimiles of all the types used in England in the 15th Century, with some of those used in the Printing of English Books abroad, with Introduction by E. GORDON DUFF, Folio, EDITION LIMITED TO 300 COPIES (of which this is No. 65), *comprising 40 collotype plates, being SPECIMENS OF PRINTING AND OF THE EARLY ENGLISH DEVICES, in original cloth portfolio, AS NEW*, 2 guineas 1896

In order to prevent students being misled by reproductions of a few lines only, the whole page has been invariably presented and as near to the exact size as photography would permit.

183 EARLY ENGLISH PRINTING.—STURMIUS (John) Epistle to the Cardynalles and Prelates of Rome (*englished by R. MORYSINE*, 16mo) | (*wants title*), **black letter**, cloth, neat, GOOD SOUND COPY, RARE, 30/- Londini, Th. Berthelet, 1538

EARLY PRINTING.

184 ABSTEMIUM (Laur.) Epaminvndæ clarissimi Thebanorum Dvci vita, sm. 4to, ROMAN LETTER, *bound in red velvet with silk tyers*, PRESENTED TO EDWARD CHENEY BY R[OBERT] B[ROWNING], Venice, 23 August, 1858, with INSCRIPTION on fly-leaf, 8 guineas

Fani, Hieron. Sonsinus, 1502

A most interesting work, DEDICATED TO CÆSAR BORGIA; it is also the earliest specimen of printing executed at Fani. Unknown to Brunet.

185 ALBERTUS MAGNUS.—Sermones notabiles de tempore et de Sanctis, short folio, **gothic letter**, long lines, initials BY HAND in vermilion, old wood boards, partly covered with stamped pigskin, metal and leather clasps, from the Library of WM. MORRIS, 4 guineas Uimæ, Jo. Zainer (ca. 1473)

Collation: Register of Sermons from 1a to 11b; Text from 12a to 235b, where it ends with colophon; neither catchwords, signatures, nor folio numbers, 40-41 lines. The reason of this copy not ending on 235a, as Hain (*472) states, is on account of the Sermones de tempore being bound before de Sanctis.

Nuremberg, 1474.

186 Aquinas (Thomas de) Quaestiones de duodecim quodlibet, Folio, **gothic letter**, double column, initials by hand in VERMILION and BLUE, old beech boards, with back of stamped pigskin, clasps on fore-edge, FINE, TALL, AND PERFECT COPY, from the LIBRARY OF WILLIAM MORRIS, 6 guineas Nuremberg, Sensenschmid and Frisner, 1474

Fol. 1 blank: 2, 3, and 4 contain table, and Text commences on recto of 5, preceded by rubric Summa de quodlibet 4 lines. Closes on recto 135 with 4-line colophon in RED, followed by Advertisement, 17 lines, also in red; without signatures, catchwords, or folios numbered; 48-49 lines per page. Hain *1402.

"...One of the first productions [of this press] with which I am acquainted. The ink is richly black, and the paper of a pleasing mellow tone, and of remarkable stoutness."—Dibdin, Bib. Spenc. III. 160.

187 BOETHIUS de Consolatione Philosophie, Folio, beautifully printed in **gothic letter**, rubricated and CAPITALS PAINTED IN RED, old vellum, from the Library of WM. MORRIS, WITH HIS AUTOGRAPH, RARE, £5 15s 6d Colon., J. Koelhoff de Lubeck, 1482

A fine specimen of early typography, but wants 2 blank leaves. Contains 200 folios, sigs. a-c (inverted), vii.; no numbers or catchwords, 38 lines. Hain (3375) had never seen a copy, and erroneously states it to be 4to.

188 Cato.—Moralissimus Cato cū elegantissimo cōmento, sm. 8vo, **gothic letter**, two sizes, woodcut on title, the ancient wood boards, covered with stamped leather, centre panel divided into

EARLY PRINTING—Continued.

diamond shaped compartments bearing fleur-de-lys, above and below rows of scrolls bearing the Legend 'Maria,' small brass bosses on sides and fore-edge (rebacked), from the Library of WM. MORRIS, £5 10s *Basilie (s. typ.), 1486*

'An early and elegant specimen of the Basil Press.'—DIBDIN. The same bibliographer also remarks having seen the cut on title in one of Gerard Leeu's books. It was in the latter's edition of the same book printed at Antwerp the previous year. Contains 47 folios, unnumbered and without catchwords. Sigs. a—fvii, last blank missing. Hain *4719.

Wynkyn de Worde, 1510.

189 **Floure of the Commaundements of God**, sm. folio (*wants first 12 ll. of Table and the 2 in facsimile*), Gothic Letter, double column, woodcut illustrations and many curious initials, some with grotesque HEADS, calf (rubbed), from the Library of WILLIAM MORRIS, EXTREMELY RARE, 15 guineas *Wynkyn de Worde, 1510*

Very few perfect are known to exist. The translation is by Andrew Chertsey from an anonymous French original printed at Rouen, 1496. The principal design of the work is to frighten the people into virtue; and to do this, examples without number are cited (under the different Commandments) of persons disobedient, and the terrible punishments that came as a result. Every story almost, partakes of the marvellous to a greater or less extent.

190 **GRAPALDUS** (Fran. Mar.) *De partibus ædium cum additamentis quod uidet opusculum formis excussum est*.....sm. 4to, ROMAN LETTER, charming woodcut initials in white on black ground, contemporary binding, calf, stamped in diamond-shaped compartments, foliated fleur-de-lys and whole-length figures of monks in alternate rows, with small squares containing each a bee round the edges, vellum end-leaves, good state, from the Library of WILLIAM MORRIS, £9 17s 6d

Parmensis, Fran. Ugoletus, 1506

The design for so early a period is extraordinary, and may be considered as the prefiguration of a style that in later times was greatly elaborated, and even to our own day is much in favour more especially in France, in which country it is most likely the above was executed.

191 **HIEROCLES**.—IN AUREOS VERSOS PYTHAGORÆ (Latine redditum a J. AURISPA), sm. 4to, Editio Princeps, ROMAN LETTER, FINE, PERFECT COPY, in the original beech boards, rough leather back (part missing), RARE, from the Library of WILLIAM MORRIS, 4 guineas

Padua, Barth. de Valdersoch, 1474

An edition which rarely comes into the market in such perfect state. The recto of the first leaf opens with Aurispas' address to Pope Nicholas V. which comes to an end on reverse of fol. 2. Then follows the Latin version of the translator extending to recto of fol. 91 ending FINIS. / LAUS DEO. / AMEN. / DUCE VIRTUTE ET COMI / TE FORTUNA. A singular and picturesque colophon is on the reverse of the same leaf, for a reproduction of which see *Bibliotheca Spenceriana II.* 48. The signatures are stamped on extreme bottom right hand corners of the pages; no catchwords, folios unnumbered, 24 lines to a page. Hain *8545.

192 **JENSON'S ROMAN LETTER**.—PALMA VIRTUTUM ZIOE TRIUMPHO DE VIRTUDE (Qvesta Evna opereta), 28 leaves of vellum paper, 21 lines to the page, rubricated and with INITIALS IN RED AND BLUE BY HAND; broad margins, with a worm-hole or two, sm. 4to, red morocco, extra, gilt edges by ROGER PAYNE, £5 18s *Venetis, N. Jenson, 1471*

Syston Park Bookplate. Neither numerals, signatures, nor catchwords. Dibdin (vol. 6, p. 220) says 31 leaves completes it, if so this must be defective tho' we cannot see where. The condition is excellent, and the colophon with date on the 28th leaf. The extreme beauty of Jenson's Roman type is so well known that it need hardly be mentioned. Mr. Gordon Duff says "Among the early Venetian printers the most important was certainly Nicholas Jenson."

193 **JUNTA PRESS**.—XENOPHON OPERA GRÆCE cura Euphrosyni Bonini. Folio, FINE COPY in red grained morocco, gold and blind tooled, gilt edges, SYSTON PARK BOOKPLATE, 28/6

Florentia, P. Junta, 1516

194 **editio Princeps**. The basis of many subsequent editions and of great critical ability (*vide* Dibdin). It is a remarkably well bound copy but lacks the last 46 leaves, hence the low price.

194 **MILAN, 1475**.—SERVII HONORATI (Mauri) in tria Virgilii Opera Expositio, stout folio, ROMAN LETTER, ample margins (bottom corner of one leaf torn off, Initials blank), FINE COPY, in old russia, sprinkled edges, SYSTON PARK BOOKPLATE, £2 18s *Mediolani, 1475*

"A typographical curiosity. The singularity of its having catchwords on the reverse of a few of the leaves, which are sometimes inserted at right angles, at the end of the last line, and sometimes in the middle, beneath the last line—has been duly noticed by Maittaire and Panzer." Dibdin *Bibl. Spen.* Vol. II. p. 500. Saxius attributed the printing to Milan, but Panzer to Zarothus. It is a scarce book—the Pinelli sold for £5 15s 6d, the *Ld. Vallière* 230 frs.

195 **PEROTTUS** (Nic.) GRAMMATICA, Ven. [s. typ.], 1478; and **VALLENSIS** (Laur.) ELEGANTIAE, Ven., Jac. Rubeum, 1476; both Works in 1 vol., printed in beautiful Roman letter, single column, the Initials filled in by hand in red, sm. folio, whole dark blue morocco, gilt edges, £6 15s *Venice, 1476-8*

These splendid examples are in spotless condition, from the library of J. Gomez de la Cortina, with his morocco book-ticket, and Arms in gold on both sides.

The Perottus is extremely rare, Hain (12657) being unable to give a collation, as also Dr. Copinger in his Supplement. Brunet cites no Venetian edition of 1478. For collation of Vallensis see Hain *15806.

PEROTTUS, collation: 1a blank; 1b *Calphurnius Brixienensis Antonio Moretto Brixienensi / Amicorum Optimo Sal. Pl.* 2a (sig. aii) text commences beneath the title: NICOLAI PEROTTI PONTIFICIS SVPTONTINI AD / PYRRHVIVM PEROTTVM NEPOTEM EX FRATRE / SVAVISSIMVM RVDIMENTA / GRAMMATICES /. Text closes 100a with "PERORATIS" followed by colophon: VENETIIS MCCCCLXXVIII. TERTIO IDVS MARTII; reverse blank. Signatures a—nvi, no folio numerals, 36 lines to a page.

Gouda. Gerard Leeu, 1482.

196 **SENSATUS**.—Sermones, folio, gothic letter (fore margins stained towards the end), long lines, marginal notes in contemporary hand, large woodcut initial S. on f. 21, half calf, FROM THE LIBRARY

EARLY PRINTING—Continued.

OF WM. MORRIS, with Constable bookplate, £7 10s

Gouda, Gerard Leeu, 1482

Preliminary matter occupies the 19 folios after the first, which is blank. Text commences on fol. 21 recto and ends on reverse of 211 with colophon:—

Sermones sensati multū edificatū et multis (sic) xpi fidelibus dei dono pfuturi p Gerardū leeu in gouda arte impressoria sunt completi. Anno dni Mcccclyxxij Mensis februarii die xx.

Blank leaf follows this, making 212 altogether; but in this copy the first blank is wanting. With signatures, no catch-words or folio numbers, 34.5 lines to a page.

It is a rare example and one which seldom comes into the market. Campbell among bibliographers alone mentions it (1526) and he points out a peculiarity he noticed in the colophon of the Museum Meermans copy, which this copy also has, viz.: the last three words of the first line usually read *cunctis xpi fidelibus* instead of as above. Signatures are —Cvi, and a & vii; not Aij—Z 4 as Campbell states.

197 SPECULUM EXEMPLORUM ex diversis Libris in unum laboriose collectum. 1st Edn., 2 vols., short folio, double column, Gothic Letter, rubricated in red and blue, WELL BOUND in red morocco, extra, gilt edges, SYSTON PARK BOOKPLATE, £5 18s Daventria, R. Paefroed, 1481

A few of the head lines are cut into and 2 leaves are wanting, else the above is a remarkably fine copy, the type and rubrications presenting a very picturesque appearance. This 1st Edition is extremely rare, the sale of another is not recorded for several years past. It is a curious and diverting book of monkish stories of which there must be over a thousand; some of them might be called 'crapulous' the crimes of the flesh being a favourite subject.

198 THOMASINI DE FERRARIA SERMONES QUADRAGESIMALES, short folio, Gothic letter, double column, Initials by hand in Red, and lined, old French green morocco, extra, gilt edges, 38/- Colonie, J. Koelhof, 1474

The first leaf (blank) is apparently wanting, and the last is soiled and mounted, otherwise the copy is excellent and large size. It is very rare—unknown to Hain.

Venice: Ratdolt, 1482.

199 PUBLICIUS.—ORATORIAE ARTIS EPITOMATA: Sine Quae ad consummatie spectant Oratorem Ars Tulliano More epistolandi et Ars Memoriae. 3 parts in 1 volume, thin sm. 4to, Gothic letter, the first page in red and black, Fine Initial Letters: (wants 1 leaf B1), WELL BOUND, calf, extra, gilt edges, by C. SMITH, Syston Park Bookplate, £5 18s

Erhardus ratdolt, aug. 1482, imp. Venetiis

First edition of these curious works. The 1st book contains A—E in eights (except E in six), the first leaf blank. The 2nd book contains A 8 ll. and B 6 ll. and the Ars Memoriae, a treatise on Mnemonics, and the most remarkable of the three contains C and D in six each. This last contains 10 pages of most curious woodcuts, representing an Alphabet and Chess-board among other things. Dibdin in the Bibl. Spenc. Vol. III. 472 etc. denies the existence of this edition. Some of the ll. of this copy are somewhat blurred, else it is in good state with wide margins.

Paris Press, with two Devices.

200 Jacobus Magnus Sophologium Sapientiae, 12 leaves of the beginning and end, sm. 4to, gothic type, double column, pretty Initials,

first and last page with borders and printer's device, VERY CURIOUS, unbound, 13/-

Paris, J. Richardus, S.A.

201 Early Printing.—BROWN (Horatio F.) THE VENETIAN PRINTING PRESS: an Historical Study based upon Documents for the most part hitherto unpublished, 4to, 22 FACSIMILES OF TITLES, COLOPHONS, DEVICES, &c., buckram, AS NEW, ONLY 265 COPIES PRINTED FOR ENGLAND, 12/6 (pub 42s net)

Nimmo, 1891

"Deserves the appreciation of all true scholars."—Times.

202 Early Printing.—CAMPBELL (M., F.A.G.) Annales de la Typographie Néerlandaise au XVe siècle, thk. roy. 8vo, COMPLETE, WITH THE 4 SUPPLEMENTS, half morocco, gilt top, 17/6

La Haye, 1874-90

A book as necessary to the collector of Incunabula as Hain, and more so to the student of the prototypography of the Netherlands.

203 EARLY ELIZABETHAN DEED.—Surrey: Deed attesting sale by MATTHEW WRIGHT of property, whereof one WILLIAM WOOD was actual tenant, at Rudgate in Surrey,

to RICHARD BRAZE, of REIGATE; beautifully written in Latin on thin vellum, 8in. by 14in., with ornamental initial and heading. Condition of the document is quite perfect, and its fifteen lines of quaintly formed characters are all legible. Dated 16th June, 1574 (16th of Elizabeth), 30/-

204 Early Paris Press.—Vita Christi ex evangeliis scriptoribus orthodoxis p Ludolphum Saxonem / professione carthusianum / excerpta ad vestustorum exēplarum fidem recognita, thick 8vo, gothic letter, double column (wants fol. xl.), Kerver's small device on title and large one at the end, pretty woodcut initials, binding of the period, calf, blind borders and gold centre ornaments, rebaked with vellum, 12/6

Parisiis, Jolandi bonhōme vidua Thiel. Kerver, 1539

205 EARLY WOODCUTS by SCHAUFFELEIN.—SPECULUM PASSIONIS domini nostri Jesu Christi per Udalricum Pinder convexum, folio, Roman type, double column, ruled and Initials painted in by hand in red and blue; 40 FINE FULL-PAGE and 37 smaller WOODCUTS, some by HANS SCHAUFFELEIN, with his MARK, coloured by hand; old Venetian calf binding, blind and gold tooled (restored), g.e., £9 18s Nuremb., 1507

Excellent copy of this rare volume, which may be called Schaufelein's Great Passion. The woodcuts will always cause it to be much sought after. There is no printer's name, it was probably Geo. Stuchs. A contemporary price a copy £20.

206 **EARLY WOODCUTS.**—*Heures a l'usage de Rome tout au long sans rien requérir*, imprimees nouvellement a paris; 8vo (*worm-holes through several ll. towards the end*), gothic letter, woodcut borders round every page, including the DANCE OF DEATH series, several full-page woodcuts and many smaller, the boards covered with a dark red velvet, 15 guineas

Paris, Guil. Godart (1517)

Nearly the whole of the title is occupied by the beautiful device of Godard, followed on the reverse by '*Almanach pour XI. ans*' (1517-27); the next page bears the curious cut representative of the lunar influences upon man, surrounded by descriptive text, and on reverse of the same leaf the Calendar commences, each month preceded by a cut illustrative of some feast, occupation, or amusement; it ends on ro. of 8th leaf, and a cut of St. John in the cauldron of oil takes up the reverse of the same. Christ betrayed by Judas, The Annunciation, The Crucifixion, Descent of the Holy Ghost, The Nativity, The Angel's message to the Shepherds, Adoration of the Magi, Prophecy of Zacharias, Flight into Egypt, Death of the Virgin, and Resurrection of Lazarus are the Gospel subjects of the full-page cuts, whilst there are also a few from the Lives of the Saints. The earlier borders are principally floral, arabesque, and ribbon, with figures frequently introduced. Some person of excessive modesty has emphasised their objection to the nudity of certain of these figures by partially effacing them with ink. The Dance of Death series extends about 17 pages towards the end. Initials throughout are filled in by hand in red and blue. The colophon occurs on ro. of last leaf:—*Ces presentes heures a l'usage de Rome | toutes au long sans riens requir. Avec l' office de la conception nostre dame et plusieurs austres. ...imprimees a Paris | par Nicholas Aigman | pour Guillaume godard demourant sur le pont au châte devant l'orloge du palais a l'enseigne de l'homme sausaige.* The reverse contains the rebus (picture sentence) reproduced by Brunet in his section devoted to *Heures Gothiques*, but this contains three lines in addition to the seven of text there shewn. Brunet also reproduces the device, but he has no description of this particular edition.

207 **EARLY WOODCUTS.**—*VITE DE PHILOSOPHI MORALISSIME. Et de le loro elegantissime sententie*; extratte da Lahertio et altri antiq. auct. Istoriare....., sm. 8vo, woodcut on title, of a group of Philosophers, and 40 others through the text, Portraits of Philosophers and Poets, half sheep, back defective, 25/-

Venetia, Nic. Zopino, 1524

There is nothing conventional in these 'portraits'; their authenticity is doubtful, and one's faith is taxed in crediting that Homer, Aristotle, and Diogenes were identical in appearance. An intense desire for frequency of embellishment with a too limited supply of cuts no doubt caused these anomalies, which in those days would be considered of little account.

208 **EARLY WOODCUTS BY URS GRAF.**—*PASSIO DOMINI NOSTRI JESU CHRISTI ex Evangelistarum textu deprompta edidit Rigmannus Philesius. Gothic Letter*, single column, ruled, 25 SPIRITED FULL-PAGE WOODCUTS illustrating the Life of Christ by URS GRAF, with his mark U. G., lightly coloured, thin folio, limp boards covered with old coloured printed paper, £8 18s

Argent., Jo. Knobloch, 1508

Tho' at one time attributed to Urse Gamberlein, later researches have established the fact that these engravings are the production of Urs Graf, who was then working at Zurich or Basel.

209 **Eastern Customs.**—*Histoire Critique de la Créance et des Coûtumes des Nations du Levant*, publiée par LE SR. DE MOIN, sm. 8vo, half morocco, gilt, gilt edges, 4/6 Francfort, 1684

210 **Egan** (Pierce, the younger) Robin Hood and Little John, or, The Merry Men of Sherwood Forest, 8vo, front. by the Author, half roan, 3/6 1843

211 **Egypt.**—RHONÉ (A.) Coup d'Œil sur l'Etat du Caire ancien et moderne, imp. 8vo, full-page illustrations by CHARDIN, MAUSS, &c., 2 copers, MORRIS COPY, 5/- Paris, 1882

212 **Electric Wiring and Fitting Details Book**, by W. P. MAYCOCK, oblong folio, 100 blank 'FORMS' intended to afford an expeditious and methodical means for noting down particulars concerning the Wiring and Fittings for any Electrical Installation, cloth, 3/- 189—

213 **Elegant Extracts** in PROSE, POETRY, EPISTLES, 3 vols., roy. 8vo, front. and vignettes, diamond calf, gilt, joints repaired, SCOTT-HUXLEY COPY, 7/6 1822-24

214 **Elliott** (Frances) Roman Gossip, post 8vo, 1st Edn., cloth, 4/- 1896

ELZEVIRS: Chiefly from the Eden Library.

215 **Claudianus** (Cl.) quæ exstant: ex emend. Nic. Heinsy Dan. F., 24mo, engraved title, old calf (rubbed), 3/6 Amst., 1677

216 **Curtius** (Q., Ruffi) Historiarum libri accur. editi (DAN. HEINSIUS), 12mo, engraved title, folding map, and port. of Alexander, old calf, gilt, 4/6 Lugd. Batav., 1633
Second edition of first Elzevir edition.

217 **Justinianus.**—*Institutionum, sive Elementorum cura ARNOLDI VINNI*, thick 12mo, engraved title, old calf, 4/6 Amst., 1669
The first edition of this year, with the engraved title dated 1663.

218 **Respublica**, sive status Regni Galliæ, diversorum autorum, thick 18mo, engraved title, old vellum, 3/- Lugd. Bat., 1626

219 **Seneca.**—*Opera omnia*; ex ult. J. LIPSIJ et J. F. GRONOVII, emendat., sm. 8vo, engraved title and portrait, &c., stained at beginning, old vellum, 3/- Amst., 1659

220 **Suetonius** (Caius) Tranquillus, cum annot. diversorum, 24mo, engraved title, old calf, 3/- Amst., 1671

221 **Tacitus** (C. Corn.) cum optimis exemplaribus collatus, thk. 18mo, engraved title (the back scribbled on), calf, 3/- Amst., Dan. Elzevirii, 1665

222 **Terentius** (Pub.) *Comœdiæ sex ex recens. HEINSIANA*, 12mo, engraved title, FIRST ISSUE OF THE FIRST ELZEVR EDITION, sprinkled calf, gilt, 8/6

Lugd. Batav., 1635

Five editions were issued with this date; the first is best. Nodier copy 59 fr.; De Bure 81 fr.; Pottier 115 fr.

223 **Virgil** (P. Maronis) OPERA, nunc emendatoria (cura DAN. HEINSIUS), 12mo, engraved title and folding map, little stained and head margins cropped, mottled calf, gilt, 10/6 Lugd. Batav., 1636

The first and prettiest of the two editions issued under this date, with Errata on p. 411. Payne copy sold for £1 10s. 'Un chef d'œuvre typographique.'—WILLEMS.

224 **Vergilius** (Pol.) *De rerum Inventoribus, et de Prodigis*, cum indicibus loculeptissimis, thick 12mo, engraved title, old calf, 6/- Amst., 1672

The only edition from the Elzevir press. Willems is of opinion that it was one of the books produced at Leyden by the widow and heirs of Jean Elzevir. This copy has the 2 rare leaves of Preface to de Prodigis. Quaritch prices a copy £6 6s, the Beckford sold for £4 18s.

225 Emblems.—ARCUS TRIUMPHALIS Leopoldo Magno, Eleanoræ Augustæ Josepho Glorioso a Senatu Populoque Viennensi positus anno 1690, thin folio, 16 LARGE WHOLE-PAGE COPPERPLATES of Emblems, each with different ornamental RIBBON BORDERS, old boards, vellum back, 6/6 Vienna, 1690

226 Emblems.—Typus Mundi in quo eius calamitates et pericula nec non Divini humanique Amoris Antipathia emblematicè propunnuntur a RR. C.S.I.A., 12mo, engraved title and 33 emblematic copperplates by CNOBBAERT after PH. DE MALLERY, old pigskin, FINE COPY, 15/-

Antverpiæ, 1652

Dedicated to St. Ignatius Loyola, whose figure is engraved on reverse of title, standing upon a globe upon which the position of America is signified in large Roman letters.

227 Engraved Book.—THE ORTHODOX COMMUNICANT, Meditation on the Administration of the Lord's Supper, sm. 8vo, TEXT ENGRAVED THROUGHOUT BY J. STURT, with some incident in the Life of Christ heading each page, calf, 6/6 VERY CHEAP COPY (17—)

228 Epigrams, Ancient and Modern: Humorous, Witty, Satirical, &c., ed. with Intro., by JOHN BOOTH, fcap. 8vo, cloth, 4/6 1863

229 Erasmus.—M. C. Ciceronis Quæstiones Tusculanæ per D. ERASMUM . . . sm. 8vo, 1st Edn., early notes and autographs on both sides of title and in margins, half calf, Nouaille bookplate, 17/6 Londini, Joa. Kyngston, 1577

230 Erotic.—MAXIMUS (Pacificus) Opera (Lucretia et Virginia), sm. 8vo, Italic letter, old pigskin, 5/- Fani, Hieron. Soncinum, 1506

Though the whole works are denoted on title, there is no copy known which contains more than the two above named. The ABBE de S. LEGER, who comprised some of this author's poems in his *Lusus in venerem*, accounts for it by supposing Soncino to have issued these two as a supplement, with a collective title, to those of the other works already published by him.—See Brunet.

231 Erotic.—Proverbii di MESSER ANTONIO CORNAZANO in Facetie, sm. 8vo, printed on yellow paper, mottled calf, gilt, 15/- 1528—Parigi, 1815

232 EUSEBIUS.—The Ancient Ecclesiasticall Histories of the first six hundred years after Christ, from the Greek of Eusebius, Socrates, and Evagrius by MEREDITH HAMMER: hereunto is added Eusebius his Life of Constantine, folio, waterstained in places, calf, the back restored, from the Library of WM. MORRIS, 21/- 1636

240 Curtin (Jer.) Creation Myths of Primitive America in relation to the Religious History and Mental Development of Mankind, 8vo, front., cloth, 4/6 1899

241 Deslongchamps (A. L.) Essai sur les Fables Indiennes et sur leur Introduction en Europe, suivi du Roman des sept sages de Rome en Prose par LE ROUX DE LINCY, 8vo, half calf, Morris copy, 7/6 Paris, 1838

242 Du Bois (M. l'Abbé J. A.) La Pantcha-Tantra, ou e cinq ruses, Fables du BRAHME VICHNOU SARMA; Adven-

233 ETCHINGS BY W. STRANG.—THE EARTH FRIEND; a Ballad, Made and Etched by Wm. Strang, F.R.P.E., WITH 11 ETCHED PLATES ON JAPANESE VELLUM, fine impressions, folio, linen extra, top edge gilt, others uncut, 35/- (pub £2 12s 6d) 1892

Only 150 issued, each numbered and engraved by Mr. Strang and the printer. The plates were destroyed when this edition was printed off—one set was on view at the Roy. Soc. of Painter-Etchers' Exhibition where Mr. Strang's work has been so great a feature for some years. The whole of the issue was subscribed for before publication.

234 Facetiæ.—A Trip to the Moon, containing an Account of the Island of Noibla, its Inhabitants, Religious and Political Customs, etc., by SIR HUMPHREY LUNATIC, 2 vols., 12mo, old calf, 4/- 1762

A semi-serious commentary on the Abuses of the time, with facetious dialogues between the great authors, ancient and modern, and references to the Drama.

235 Facetiæ.—Comic Offering: Ladies' Melange of Literary Mirth for 1835, ed. by LOUISA H. SHERIDAN, 12mo, 60 full-page illustrations by Seymour and R. Cruikshank, original fancy cloth, gilt edges, 5/- 1835

236 Fairy Tales.—The Golden Fairy Book comprising Stories by Jokai, Sand, Lermonto, Voltaire, Dumas, etc., etc., sq. post 8vo, 110 illustrations by H. R. MILLAR, cloth, elegant, g.e., AS NEW, 3/- (pub 6s) (189—)

237 Family Romance.—The Rise of Great Families, other Essays and Stories, by Sir B. BURKE, post 8vo, cloth, 9/6 1873

238 FIELDING (Henry) MISCELLANIES (Plays, Poems, JONATHAN WILD, etc.), 3 vols., roy. 8vo, little foxed in places, large paper, calf, gilt, marbled edges (rubbed), £3 15s

London: for the Author, 1743

A long 'List of Subscribers' [sic] headed by His Royal Highness the Prince of Wales, 'fifteen sets' at beginning. It was here the history of Jonathan Wild was first published. A copy sold at Sotheby's in March last for £5.

239 Finance.—FLEETWOOD (Bishop) Chronicon Preciosum; or an Account of English Gold and Silver Money; and of Stipends, Salaries, Wages, Jointures, Portions, Day-Labour, etc., in England, for six hundred years last past, 8vo, plates of Coins, old calf (rubbed), 4/-

Appended is an Historical account of Coins.

239A Forbes (Dr. Jas. David) Life and Letters of, by DR. J. C. SHAIRP, PROF. TAIT, and A. ADAMS-REILLY, thk. 8vo, Portraits, Maps, and Photographic View, half calf, m.e., 5/- 1873

FOLK-LORE.

tures de Paramata, et autres contes; le tout trad. pour la première fois sur les originaux Indiens, 8vo, buckram, Morris copy, 7/6 Paris, 1826

244 Sand (George) Légendes Rustiques, folio, 14 weird plates of Apparitions, etc., from designs by MAURICE SAND, and facsimile of a Letter from George Sand to her Son, cloth, gilt edges, 8/6 Paris, 1858

An interesting contribution to the Literature of Folk-Lore, undertaken as a complimentary aid to the publication of her son's series of drawings.

246 FOULIS PRESS.—SMOLLETT (Tobias) Ode to Independence, with Notes and Observations, 1st Edn., 4to, sewed, uncut, VERY RARE, £4 10s Glasgow, R. & A. Foulis, 1773

247 Foulis Press.—Anacreontis Carmina, cum Sapphonis, et Alcaei fragmentis, sm. 8vo, sheep, 4/- Glasgow, 1783

248 FRAGMENTS OF EARLY PRINTING.—Sixteen Sheets taken principally from Book Covers of the FIFTEENTH CENTURY, *some containing borders and Woodcuts, gothic and ROMAN LETTER, ALL DIFFERENT, including a Legal Scrap in French, entitled "GAURE ET FLORENCE CONTRE ALBERT," DATED 1497, WHICH IS PROBABLY UNIQUE, & ll. of ancient MS. also, loosely inserted between sheets of paper, from the Library of WM. MORRIS, 5 guineas* (149—, &c.)

It is very rarely one sees examples of the early presses, as the sheets appeared previous to folding. Certainly they have suffered somewhat, and parts have presumably stayed on the covers in spite of the tender persuasions of the collector. They appear almost sacred in their present manner of preservation, like relics of martyrs subject to mutilation, which still must be precious for this very reason.

249 French.—CAVAILLON (Ed.) *La Créole Parisienne*, cr. 8vo, *wrappers*, Presentation Copy, *with Author's inscription, 3/-* Paris, 1884

250 French.—CAZENAVE (Docteur) *Hygiène de la Beauté : de la décoration humaine*, cr. 8vo, *front., wrappers, 3/-* Paris (188—)

251 French Common Prayer.—La Liturgie, Formulaire des Prières Publiques, d'Administration des Sacrements, etc., selon l'usage de l'Eglise Anglicane, sm. 8vo, *engraved title, grained morocco, gold borders, gilt edges, 4/6* Londres, 1695

252 French.—Saint-Amand (Imbert de) *LA COUR DE CHARLES X., roy. 4to, double-page Engravings of Historic Gatherings, numerous Portraits, and illustrations of Events of the period (some in COLOURS), half crimson morocco, top edge gilt, others UNCUT, 25/-* Paris, 1892

253 French.—VANDERKINDERE (Prof. Léon) *Le Siècle des Artevelde : Etudes sur la Civilisation morale et politique de la FLANDRE et du BRABANT*, roy. 8vo, *wrappers, MORRIS COPY, 5/-* Bruxelles, 1879

254 French Guides.—JOANNE (Ad.) *Geographie de l'OISE, 1886, Map and 14 engravings, 3/6*—*GEOGRAPHIE de l'AISNE, 1885, Map and 20 engravings, 2/-*—*GEOGRAPHIE de la Somme, 1886, Map and 12 engravings, 2/-*; *all in boards, cr. 8vo, Wm. Morris's copies* Paris, 1885-86

255 French Revolution.—DAUBAN (C. A.) *La Démagogie en 1793 a Paris ; ou Histoire, jour par jour, de l'année 1793 accompagné de documents contemporains rare ou inédits, 8vo, full-page engravings of Scenes in the Revolution, wrappers, Irving copy, 4/6* Paris, 1868

256 French Revolution.—Dialogue entre Marat et Robespierre, 8vo, 16 pp., *sewn, Morris* 3/6 Paris, *Andeux de la République*

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